



---

# **GCE AS MARKING SCHEME**

---

**SUMMER 2023**

**AS  
FILM STUDIES - COMPONENT 1  
B670U10-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2023 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

**GCE AS FILM STUDIES**  
**COMPONENT 1 – AMERICAN FILM**  
**SUMMER 2023 MARK SCHEME**

**General Information**

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing a candidate's response.

**Band Descriptors**

When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed. Marking grids, have been constructed using the principles below. Once the appropriate band has been selected, examiners should award in the notional centre of the band, awarding higher or lower depending on the strength of the response.

- Where the candidate's work *securely* meets the descriptors, award marks in the notional centre of a band and then adjust higher or lower depending on the degree to which the band's criteria are met.
- Where the candidate's work *convincingly* meets the descriptors, the higher marks should be awarded, depending on the strength of the answer.
- Where the candidate's work *less securely* meets the descriptors, lower marks should be awarded, depending on the degree of its weaknesses.

Where a candidate's work **combines** the qualities of **two** different bands, examiners should use their professional judgement to award a mark in the band which best describes the majority of the candidate's work.

Where there is a two-mark range within each band, examiners should award:

- the upper of the two marks for work which *convincingly* meets the descriptors
- the lower of the two marks for work which *less strongly* meets the descriptors.

Examiners should use the full range of marks available to them.

**Indicative Content**

Indicative content outlines the scope of possible responses to a question and indicates possible areas candidates may explore. This is not intended to be a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Film Studies specialists to determine the validity of the response in the light of the examples chosen and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded, where deemed appropriate, in line with the criteria set out in the banded levels of response in the generic assessment grids.

## **Assessment Objectives**

- AO1 Demonstrate knowledge and understanding of elements of film.
- AO2 Apply knowledge and understanding of elements of film to:
- analyse and compare films, including through the use of critical approaches
  - analyse and evaluate own work in relation to other professionally produced work.
- AO3 Apply knowledge and understanding of elements of film to the production of film or screenplay.

1	1
---	---

Compare how editing techniques create meaning in the **two** films you have studied. Refer to key sequences from **each** film. [20]

<b>Band</b>	<b>AO1 (10 marks) Demonstrate knowledge and understanding of elements of film</b>	<b>AO2 (10 marks) Apply knowledge and understanding of elements of film to compare films</b>
<b>5</b>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of editing techniques in one or more key sequence from each of the two films studied.</li> <li>• Excellent demonstration of knowledge and understanding of subject-specific terminology.</li> <li>• Excellent understanding of how meaning is created through editing techniques.</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding of editing techniques from one or more key sequences in each of the two films studied.</li> <li>• Sophisticated and detailed comparison of editing techniques in each of two films studied.</li> <li>• Excellent ability to discuss how meaning is created through editing techniques.</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of editing techniques in one or more key sequences from each of the two films studied.</li> <li>• Good demonstration of knowledge and understanding of subject-specific terminology.</li> <li>• Good understanding of how meaning is created through editing techniques.</li> </ul>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of editing techniques from one or more key sequences from each of the two films studied.</li> <li>• Good comparison of editing techniques in each of the two films studied.</li> <li>• Good ability to discuss how meaning is created through editing techniques.</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory demonstration of knowledge and understanding of editing techniques in one or more key sequences from each of the two films studied.</li> <li>• Satisfactory demonstration of knowledge and understanding of subject-specific terminology.</li> <li>• Satisfactory understanding of how meaning is created through editing techniques</li> </ul>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of knowledge and understanding of editing techniques from one or more key sequence in each of the two films studied.</li> <li>• Satisfactory comparison of editing techniques in each of two films studied.</li> <li>• Satisfactory ability to discuss how meaning is created through editing techniques. There maybe a tendency to be descriptive. Response is possibly uneven across the two films.</li> </ul>

2	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic demonstration of knowledge and understanding of editing techniques from one or more key sequences in each of the two films studied.</li> <li>• Basic demonstration of knowledge and understanding of subject-specific terminology.</li> <li>• Some, perhaps implied or generalised, understanding of how meaning is created through editing techniques</li> </ul>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of editing techniques from one or more key sequence in each of the two films studied.</li> <li>• Basic, if any comparison of editing techniques in the two films studied.</li> <li>• Some but perhaps implied or generalised ability to discuss how meaning is created through editing techniques</li> </ul>
1	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Limited demonstration of knowledge and understanding of editing techniques from one or more key sequences from each the two films studied.</li> <li>• Very limited and perhaps inaccurate demonstration of knowledge and understanding of subject-specific terminology.</li> <li>• Limited and/or simplistic evidence of understanding that meaning is created or editing techniques.</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of editing techniques from one or more key sequences in each of the two films studied.</li> <li>• Limited, if any, comparison of editing techniques in the two films studied.</li> <li>• Limited and/or inaccurate ability to discuss how meaning is created through editing techniques. Irrelevant detail and perhaps an uneven discussion of both films.</li> </ul>
<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>		

### **Question 1.1: Indicative content**

If only **one** film is considered, allocate the band that qualitatively describes the response (which may be within any of the five bands). **The mark must then be divided by two.**

If **no sequence** from either film is referred to, examiners may award a mark up to a maximum of top Band 3, depending on the quality of response.

If only **one sequence** is referred to, examiners may award a mark up to a maximum of top Band 4, depending on the quality of response.

Candidates are required to consider the use of editing techniques in a **key** sequence from **each** film and **compare** them.

- Candidates may refer to visual editing techniques in terms continuity or non-continuity editing devices and their function and meaning
- A discussion of shot duration, montage editing, long take, ellipsis, use of point of view etc.
- An ability to use specific Film Studies terminology relating to aspects of editing techniques.
- Candidates might discuss sound editing in conjunction with visual aspects of film.
- A direct discussion about the way that editing techniques creates meaning in terms of plot, action, themes, characters or any valid alternative.
- How editing techniques may contribute to the aesthetic qualities of a film sequence
- How editing techniques can create and manipulate meaning for the spectator
- The way that editing techniques can have an impact on spectator response and/or interpretation

Similarities between the examples of the use of editing techniques in each film are likely to be discussed although the emphasis is likely to be placed on differences. Some candidates may suggest contextual or artistic reasons for the differences in the use of editing techniques in the two films. It is acceptable for candidates to discuss films separately and some comparison might be implicit.

*All valid alternative responses must be credited.*

Either,

**1 2** Compare how the representation of female characters in each of the films you have studied is influenced by the times in which they were **made**. [40]

In your answer, you may consider:

- Ideas about women’s position in society
- Stereotypes and attitudes at the time

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film to compare films
5	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of the relevant representation issues specific to era of both films studied.</li> <li>• Excellent demonstration of knowledge and understanding of subject-specific terminology.</li> <li>• Excellent demonstration of how representation issues are influenced by the societal and cultural times in which the chosen films were made</li> </ul>	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding of how the representation of female characters was influenced by the times in which the films were made.</li> <li>• Sophisticated and detailed comparison of how the chosen films represent female characters in the context of the time in which the films were made.</li> <li>• Specific and detailed examples from both chosen films that support the candidate’s understanding of the representation of female characters in the context of the societal and cultural times in which the films were made.</li> </ul>
4	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of the relevant representation issues specific to era of both films studied.</li> <li>• Good demonstration of knowledge and understanding of subject-specific terminology.</li> <li>• Good demonstration of how representation issues are influenced by the societal and cultural times in which the chosen films were made.</li> </ul>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of how the representation of female characters was influenced by the times in which they were made.</li> <li>• Good comparison of how the two films studied represent female characters in the context of the time in which the films were made.</li> <li>• Good use of examples from both films that support the candidate’s understanding of the representation of female characters in the context of the societal and cultural times in which the films were made.</li> </ul>

<b>3</b>	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory demonstration of knowledge and understanding of the relevant representation issues specific to era of both films studied.</li> <li>• Satisfactory demonstration of knowledge and understanding of subject-specific terminology.</li> <li>• Satisfactory demonstration of how representation issues are influenced by the societal and cultural times in which the chosen films were made.</li> </ul>	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of knowledge and understanding of how the representation of female characters was influenced by the times in which the films studied were made.</li> <li>• Satisfactory comparison of how the two films represent female characters in the context of the time in which the films were made.</li> <li>• Is able to offer some reasonable examples from both chosen films that support the candidate's understanding of the representation of female characters in the context of the societal and cultural times in which the films were made.</li> <li>• Candidate may have a tendency to be descriptive and/or uneven in their ability to both films.</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Basic demonstration of knowledge and understanding of the relevant representation issues specific to era of both the films studied.</li> <li>• Basic demonstration of knowledge and understanding of subject-specific terminology.</li> <li>• Basic demonstration of how representation issues are influenced by the societal and cultural times in which the films were made.</li> </ul>	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of how the representation of female characters was influenced by the times in which they were made.</li> <li>• Basic comparison of how the films studied represent female characters in the context of the time in which the films were made.</li> <li>• Is able to offer basic examples from either of the films studied that simplistically support the candidate's understanding of the representation of female characters broadly in the context of the times in which the films were made.</li> <li>• Candidate may offer a generalised or uneven response.</li> </ul>

1	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Limited demonstration of knowledge and understanding of the relevant representation issues specific to era of both films studied.</li> <li>• Limited demonstration of knowledge and understanding of subject-specific terminology.</li> <li>• Limited demonstration of how representation issues are influenced by the societal and cultural times that the films studied were made.</li> </ul>	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of how the representation of female characters was influenced by the times in which they were made.</li> <li>• Limited comparison of how the films studied represent female characters in the context of the time in which the films were made.</li> <li>• Offers very basic examples from either of the films studied that simplistically support the candidate's understanding of the representation of female characters broadly in the context of the times in which the films were made.</li> <li>• Candidate is likely to offer a short, possibly inaccurate or uneven response.</li> </ul>
	<p style="text-align: center;"><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

### **Question 1.2: Indicative content**

If only **one** film is considered, allocate the band that qualitatively describes the response (which may be within any of the five bands). **The mark must then be divided by two.**

Candidates are likely to focus on key aspects of their films to demonstrate how they **reflect** the representation of female characters in the context of the times in which they were made. Band 4 and 5 responses are likely to demonstrate a very good understanding of representation issues and show how these are reflected in the films they have studied. At this level candidates should make direct links to the films studied and reference key sequences/and or moments to support their understanding of gender theory and contextual knowledge.

Candidates may include the following in their responses:

- A discussion and comparison of the representation of female characters in the context of the key attitudes and stereotypes of the times, and how they are reflected in the films studied.
- A recognition that representation issues reflect societal and cultural ideas of the time.
- A discussion and comparison of key female characters from both films with reference to their actions and agency within the context of the times the films were made.
- A discussion and comparison of key female characters from both films with reference to their role and narrative function.
- A discussion of how film form (cinematography, mise-en-scène, editing) is used to create specific representations of female characters.
- A comparison of how films can reflect differing societal representations of female characters as a consequence of the times in which the films were made.
- Candidates may compare female representation with those of male characters.
- Candidates may conclude that one or other of the films does not conform to other contextual representations. The strength of the answer will depend on how convincingly the case is put forward. It is more likely that candidates will argue that all films reflect societal attitudes and ideas, although the degree to which they do can vary.

*All valid alternatives must be credited.*

Or,

**1** **3** Compare how aesthetic elements contribute to the overall style of the **two** films you have studied. Refer to key sequences from **each** film. [40]

In your answer, you may consider:

- Key elements of film form (e.g. mise-en-scène, cinematography, music)
- The mood and look of each film

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film to compare films
5	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of the aesthetic qualities in key sequences from each of the films studied</li> <li>• Excellent demonstration of knowledge and understanding of subject-specific terminology in terms of key elements of film form in key sequences from each of the films studied.</li> <li>• Excellent knowledge and understanding of how aesthetic qualities can contribute to the overall style of each of the films studied.</li> </ul>	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding of the aesthetic qualities in key sequences from each of the films studied.</li> <li>• Sophisticated and detailed comparison of the aesthetic qualities in key sequences from both films using specific film terminology.</li> <li>• Excellent ability to apply knowledge and understanding of overall style with specific references to key sequences from each of the films studied.</li> <li>• Excellent ability to use specific examples of how aesthetic elements contribute to the overall style of each of the films studied.</li> </ul>
4	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of the aesthetic qualities in key sequences from each of the films studied.</li> <li>• Good demonstration of knowledge and understanding of subject-specific terminology in terms of key elements of film form in key sequences from each of the films studied.</li> <li>• Good knowledge and understanding of how aesthetic qualities can contribute to the overall style of the films studied.</li> </ul>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of the aesthetic qualities in key sequences from each of the films studied.</li> <li>• Good comparison of the aesthetic qualities in key sequences from both films using specific film terminology.</li> <li>• Good ability to apply knowledge and understanding of visual and overall style with specific references to key sequences from each of the films studied.</li> <li>• Good ability to use specific examples of how aesthetic elements contribute to the overall style of each of the films studied.</li> </ul>

3	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory demonstration of knowledge and understanding of the aesthetic qualities in key sequences from each of the films studied.</li> <li>• Satisfactory demonstration of knowledge and understanding of subject-specific terminology in terms of key elements of film form in key sequences from each of the films studied.</li> <li>• Satisfactory knowledge and understanding of how aesthetic qualities can contribute to the overall style of the films studied.</li> </ul>	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of knowledge and understanding of the aesthetic qualities in key sequences from each of the films studied.</li> <li>• Satisfactory comparison of the aesthetic qualities in key sequences from both films using specific film terminology.</li> <li>• Satisfactory ability to apply knowledge and understanding of overall style with specific references to key sequences from each of the films studied.</li> <li>• Satisfactory ability to use specific examples of how aesthetic elements contribute to the overall style of each of the films studied.</li> <li>• Candidate may have a tendency to be more descriptive than analytical.</li> </ul>
2	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Basic demonstration of knowledge and understanding of the aesthetic qualities in key sequences from each of the films studied.</li> <li>• Basic demonstration of knowledge and understanding of subject-specific terminology in terms of key elements of film form in key sequences from each of the chosen films.</li> <li>• Basic knowledge and understanding of how aesthetic qualities contribute to the overall style of the films studied.</li> </ul>	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of the aesthetic qualities in key sequences from each of the films studied.</li> <li>• Basic comparison of the aesthetic qualities in key sequences from both films using specific film terminology.</li> <li>• Basic ability to apply knowledge and understanding of overall style with specific references to key sequences from both chosen films.</li> <li>• Basic ability to use specific examples of how aesthetic elements contribute to the overall style of each of the films studied.</li> <li>• Response will have a tendency to be descriptive with broad or vague comments to aesthetic elements perhaps with an uneven approach.</li> </ul>

<b>1</b>	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Limited demonstration of knowledge and understanding of the aesthetic qualities in key sequences from each of the films studied.</li> <li>• Limited demonstration of knowledge and understanding of subject-specific terminology in terms of key elements of film form in key sequences from each of the films studied.</li> <li>• Limited knowledge and understanding of how aesthetic qualities can contribute to the overall style of the films studied.</li> </ul>	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of the aesthetic qualities in key sequences from each of the films studied.</li> <li>• Limited comparison of the aesthetic qualities in key sequences from both films using specific film terminology.</li> <li>• Limited ability to apply knowledge and understanding of overall style with specific references to key sequences from each of the films studied.</li> <li>• Limited ability to use specific examples of how aesthetic elements contribute to the overall style from each of the films studied.</li> <li>• Responses may be short, incomplete and/or include inaccuracies and irrelevant points.</li> </ul>
	<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

### **Question 1.3: Indicative content**

If only **one** film is considered, allocate the band that qualitatively describes the response (which may be within any of the five bands). **The mark must then be divided by two.**

Candidates may discuss one or more elements of film form, style and aesthetics. The expectation is that candidates will understand that film form can be used to create a specific overall aesthetic look and mood.

Candidates may include the following in their responses:

- A comparison of the key elements of film form in both of the films studied in terms of their aesthetic qualities.
- Demonstrate an understanding of what 'aesthetics' in film is.
- A discussion of how key elements of film form can be used to create a specific aesthetic look and mood to the overall film.
- An understanding of film terminology in terms of film aesthetics (cinematography, mise-en-scène and music).
- An ability to analyse how elements of film form are used to create a mood and look and compare what this mood and look might be in both the chosen films.
- Discussion of key sequences from both films that demonstrate how aesthetic elements can create meaning that goes beyond dialogue and narrative.
- A discussion of the pleasure and impact that aesthetic elements can have on the spectator in terms of deeper understanding and meaning in both the chosen films.
- Candidates might discuss aesthetic elements in terms of the context of the film (for example: director, era, genre).
- Candidates may argue that rather than aesthetic elements, other features contribute to the overall style of a film. The credibility of this response should be assessed by the quality and relevance of the argument and is an acceptable approach.

*All valid alternatives must be credited.*

**2 1**

Examine how lighting and/or colour is used in **one** key sequence from the film you have studied. [10]

<b>Band</b>	<b>AO1 (5 marks) Demonstrate knowledge and understanding of elements of film</b>	<b>AO2 (5 marks) Apply knowledge and understanding of elements of film to analyse films</b>
<b>5</b>	<p style="text-align: center;"><b>5 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of how lighting <b>and/or</b> colour are used in one key sequence from the film studied.</li> <li>• Excellent demonstration of knowledge and understanding of subject-specific terminology in relation to lighting and/or colour.</li> </ul>	<p style="text-align: center;"><b>5 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding of how lighting <b>and/or</b> colour are used in a key sequence from the film studied.</li> <li>• Sophisticated examination of how the use of lighting and/or colour makes meaning in one key sequence from the film studied.</li> <li>• Very good use of film form terminology to examine how lighting and/or colour is used to create meaning for spectators.</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>4 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of how lighting <b>and/or</b> colour are used in a key sequence from the film studied.</li> <li>• Good demonstration of knowledge and understanding of subject-specific terminology in relation to lighting and/or colour</li> </ul>	<p style="text-align: center;"><b>4 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of how lighting <b>and/or</b> colour are used in a key sequence from the film studied.</li> <li>• Good discussion of how the use of lighting and/or colour makes meaning in one key sequence from the film studied.</li> <li>• Good use of film form terminology to examine how lighting and/or colour is used to create meaning for spectators.</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>3 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory demonstration of knowledge and understanding of how lighting <b>and/or</b> colour are used in a key sequence from the film studied.</li> <li>• Satisfactory demonstration of knowledge and understanding of subject-specific terminology in relation to lighting and/or colour</li> </ul>	<p style="text-align: center;"><b>3 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of knowledge and understanding of how lighting <b>and/or</b> colour are used in a key sequence from the film studied</li> <li>• Satisfactory discussion of how the use of lighting and/or colour makes meaning in one key sequence from the film studied.</li> <li>• Satisfactory use of film form terminology to examine how lighting and/or colour is used to create meaning for spectators.</li> </ul>

2	<p style="text-align: center;"><b>2 marks</b></p> <ul style="list-style-type: none"> <li>• Basic demonstration of knowledge and understanding of how lighting <b>and/or</b> colour are used in a key sequence from the film studied.</li> <li>• Basic demonstration of knowledge and understanding of subject-specific terminology in relation to lighting and/or colour</li> </ul>	<p style="text-align: center;"><b>2 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of how lighting <b>and/or</b> colour are used in a key sequence from the film studied.</li> <li>• Basic discussion of how the use of lighting and/or colour makes meaning in one key sequence from the film studied.</li> <li>• Basic use of film form terminology to examine how lighting and/or colour is used to create meaning for spectators.</li> </ul>
1	<p style="text-align: center;"><b>1 mark</b></p> <ul style="list-style-type: none"> <li>• Limited demonstration of knowledge and understanding of how lighting <b>and/or</b> colour are used in a key sequence from the film studied.</li> <li>• Limited demonstration of knowledge and understanding of subject-specific terminology in relation to lighting and/or colour</li> </ul>	<p style="text-align: center;"><b>1 mark</b></p> <ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of how lighting <b>and/or</b> colour are used in a key sequence from the film studied.</li> <li>• Limited discussion of how the use of lighting and/or colour makes meaning in one key sequence from the film studied.</li> <li>• Limited use of film form terminology to examine how lighting and/or colour is used to create meaning for spectators.</li> </ul>
	<p style="text-align: center;"><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

**Question 2.1: Indicative content**

*If no specific lighting or colour technique from the film is referred to, examiners may award a mark up to a maximum of top Band 3, depending on the quality of response.*

*Candidates should focus on how lighting and/or colour is used in a key sequence from their chosen film and may make reference on how this makes meaning for the spectator.*

Candidates may make reference to the following:

- How lighting and/or colour is used in a key sequence in terms of technique, style or visual impact.
- Demonstrate an understanding of aspects of film form in relation to lighting and colour and be able to use subject specific terminology to support their response.
- Demonstrate the way that lighting and/or colour can be expressive or add to the overall aesthetic and can make meaning for spectators
- Offer a discussion of the way that lighting and/or colour can create alignment or alienation for spectators
- Discuss how lighting and/or colour can direct the spectator to adopt a particular viewpoint, viewing position or opinion.

*All valid alternatives must be credited.*

Either,

**2 2** 'Spectators are often encouraged to share the point of view of a key character.'  
Explore this statement in relation to the film you have studied. [20]

In your answer, you may consider:

- Cinematic techniques (e.g. camera, editing)
- Identifying with characters' actions and values

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film to analyse films
5	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of spectatorship issues in relation to the film studied.</li> <li>• Excellent knowledge of alignment techniques</li> <li>• Excellent demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding of relevant spectatorship issues.</li> <li>• Sophisticated and detailed discussion of how alignment techniques encourage identification with a key character from the film studied.</li> <li>• Very good application of knowledge of how specific devices of film form are structured to encourage the spectator to identify with a key character from the film studied.</li> </ul>
4	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of spectatorship issues in relation to the film studied.</li> <li>• Good understanding of alignment techniques</li> <li>• Good demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of relevant spectatorship issues.</li> <li>• Good discussion of how alignment techniques encourage identification with a key character from the film studied.</li> <li>• Good application of knowledge of how specific devices of film form are structured to encourage the spectator to identify with a key character from the film studied.</li> </ul>
3	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory demonstration of knowledge and understanding of spectatorship issues in relation to the film studied.</li> <li>• Satisfactory understanding of alignment techniques</li> <li>• Satisfactory demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of knowledge and understanding of relevant spectatorship issues.</li> <li>• Satisfactory discussion of how alignment techniques encourage identification with a key character from the film studied.</li> <li>• Satisfactory application of knowledge of how specific devices of film form are structured to encourage the spectator to identify with a key character from the film studied.</li> </ul>

2	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic demonstration of knowledge and understanding of spectatorship issues in relation to the film studied.</li> <li>• Basic understanding of alignment techniques</li> <li>• Basic demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of relevant spectatorship issues.</li> <li>• Basic discussion of how alignment techniques encourage identification with a key character from the film studied.</li> <li>• Basic application of knowledge of how specific devices of film form are structured to encourage the spectator to identify with a key character from the film studied.</li> <li>• Most likely candidate will offer a generalised response with limited reference to a specific character.</li> </ul>
1	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Limited demonstration of knowledge and understanding of spectatorship issues in relation to the film studied.</li> <li>• Limited understanding of alignment techniques</li> <li>• Limited demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of relevant spectatorship issues.</li> <li>• Limited discussion of how alignment techniques encourage identification with a key character from the film studied.</li> <li>• Limited application of knowledge of how specific devices of film form are structured to encourage the spectator to identify with a key character from the film studied.</li> <li>• Points will be simplistic and insecure.</li> </ul>
	<p style="text-align: center;"><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

### **Question 2.2: Indicative content**

*All valid alternatives must be credited.*

*Candidates are required to illustrate their points by close reference to a **key** character from their chosen film. If **no key character** is referred to, examiners may award a mark up to a maximum of top Band 3, depending on the quality of response.*

This question expects the candidate to engage in a discussion of Spectatorship issues and demonstrate an understanding how elements of film form create identification and alignment between spectator and characters.

Candidates may make reference to the following:

- An understanding of how cinematic techniques can create alignment and position the spectator to hold or adopt a particular subjective viewpoint with a key character in the film studied.
- How alignment with a particular character is created through film form techniques.
- A discussion of how the spectator is aligned with the key character's point of view and are encouraged to adopt the character's viewpoint, beliefs and values.
- A discussion of the emotional and or intellectual impact that is created for the spectator.
- A discussion of how this creates either a personal connection and/or empathy for the spectator.
- A sound knowledge of Spectatorship issues and theories along with a discussion of how they have been applied and interpreted by the candidate in the chosen film.

Candidates are required to illustrate their points by close reference to their chosen film. Candidates who do not make any reference to their chosen film to support points they make and two different characters may not be awarded more than an upper Band 4, depending on the strength of the response.

Candidates may, although it is not a requirement, reference specific Spectatorship theory.

*All valid alternatives must be credited.*

Or,

**2 3**

'Watching a film can provoke a wide range of reactions and emotions in the spectator.' Explore this statement in relation to the film you have studied. [20]

In your answer, you may consider:

- Narrative devices and character development
- Key elements of film form (e.g. music, mise-en-scène)

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film to analyse films
5	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent knowledge of devices used to provoke reactions and emotions in the spectator in the film studied.</li> <li>• Excellent demonstration of knowledge and understanding of spectator response to film form elements (e.g. music and mise-en-scène).</li> <li>• Excellent demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding of devices used to provoke reactions and emotions in the film studied.</li> <li>• Sophisticated discussion of how aspects of film form create meaning and response in the film studied.</li> <li>• Very good ability to apply spectatorship issues and demonstrate understanding of how spectators can react to devices in the film studied.</li> </ul>
4	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Good knowledge of devices used to provoke reactions and emotions in the spectator in the film studied.</li> <li>• Good demonstration of knowledge and understanding of spectator response to film form elements (e.g. music and mise-en-scène).</li> <li>• Good demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of devices used to provoke reactions and emotions in the film studied.</li> <li>• Good discussion of how aspects of film form create meaning and response in the film studied.</li> <li>• Good ability to apply spectatorship issues and demonstrate understanding of how spectators can react to devices in the film studied.</li> </ul>
3	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory knowledge of devices used to provoke reactions and emotions in the spectator in the film studied.</li> <li>• Satisfactory demonstration of knowledge and understanding of spectator response to film form elements (e.g. music and mise-en-scène).</li> <li>• Satisfactory demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of knowledge and understanding of devices used to provoke reactions and emotions in the film studied.</li> <li>• Satisfactory discussion of how aspects of film form create meaning and response in the film studied.</li> <li>• Satisfactory ability to apply spectatorship issues and demonstrate understanding of how spectators can react to devices in the film studied.</li> </ul>

2	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic knowledge of devices used to provoke reactions and emotions in the spectator</li> <li>• Basic demonstration of knowledge and understanding of spectator response to film form elements (e.g. music and mise-en-scène).</li> <li>• Basic demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of devices used to provoke reactions and emotions in the film studied.</li> <li>• Basic discussion of how aspects of film form create meaning and response in the film studied.</li> <li>• Basic ability to apply spectatorship issues and demonstrate understanding of how spectators can react to devices in the film studied.</li> </ul>
1	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Limited knowledge of devices used to provoke reactions and emotions in the spectator in the film studied.</li> <li>• Limited demonstration of knowledge and understanding of spectator response to film form elements (e.g. music and mise-en-scène).</li> <li>• Limited demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of devices used to provoke reactions and emotions in the film studied.</li> <li>• Limited discussion of how aspects of film form create meaning and response in the film studied.</li> <li>• Limited ability to apply spectatorship issues and demonstrate understanding of how spectators can react to devices in the film studied.</li> </ul>
<p style="text-align: center;"><b>0 marks</b> No response attempted or no response worthy of credit.</p>		

**Question 2.3: Indicative content**

*Candidates are not required to illustrate their points by close reference to sequence(s) from the film studied..*

This question expects the candidate to engage in a discussion of spectatorship issues and demonstrate an understanding how devices are used to provoke reactions and emotions in spectators.

Candidates may include the following in their responses:

- An understanding and discussion of the way that the film studied can create an impact on the spectator through specific devices.
- Offer a close analysis of these how film form can provoke reactions and emotions
- An understanding and application of film form terminology and specific film vocabulary in the context of this question.
- A discussion of the impact and how meaning is created by the use of one or more specific aspect of film form (music, mise-en-scène).
- The way that characters behave or how their story unfolds can influence a spectator response depending on their own viewing experience or perspective.
- An ability to discuss spectatorship issues and theory in relation to how a character developments during the course of the film
- Candidates may chose to reject the idea that character or narrative provoke a response for spectators and argue that other features such as gender, race or sexuality are more important to spectators. Such responses are relevant and should be judged on the quality of the argument.

*All valid alternatives must be credited.*